

Vol. 2 no 3



*Center
of
Vision*

*December
1903*



center

Eric Pape School of Art.

SIXTH SEASON :

Sept. 29, 1903, to May 29, 1904.

Evening Class for Men.

*Drawing from Nude and
Costume Models.*

Illustrating and Portraiture.

Nude model poses one week, and costume model the next week, etc., alternating.

Pen-drawing, Wash, Gouache, Pencil, Charcoal, and Red Chalk Drawing. Painting in Water-color, and Black and White Oil, etc.

Model poses five evenings each week — 7 to 10 P. M.

Illustrated Catalogue and information furnished by Secretary, Farragut Building, corner Mass. Ave. and Boylston St., Boston, Mass.

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For 1904

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Center of Vision.

VOL. II.

BOSTON, MASSACHUSETTS, DECEMBER, 1903.

No. 3.

The CENTER OF VISION is published by the pupils of the Massachusetts Normal Art School, on the third Wednesday of every month during the school year, and only important news matter can be received after the 10th of the month. Matter for insertion may be left with any of the editorial staff, or mailed to the editor at the Normal Art School. In contributing, write on one side of the paper only, and sign full name (this is for reference only).

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We have frequently heard the wish expressed that our school programme were so arranged that the day's work might begin with short devotional exercises, or "chapel," as in other schools and colleges. It seems as if some such formal opening might encourage prompt attendance, and enable us to more easily settle down to work. If this result were obtained, the time could not be called wasted.

One of our energetic class editors went out the other day, with notebook and pencil, seeking the individual student's opinion of the good and bad traits of our paper. He brought in quite a number of helpful suggestions, some of which will be put into practice. Now, that is something which we shall always welcome. If you see how the paper could be improved, don't hesitate to tell us.



Do you realize that our paper is largely supported by our advertisers? They do not advertise merely as a favor to us. They want your patronage, and it is right that they should have it. Please mention the CENTER OF VISION when replying to advertisements.



Last year the school bought certificate mounts at wholesale, and sold them to the pupils at cost. This year the plan is discontinued. The CENTER OF VISION has therefore made arrangements with Wadsworth Howland's Clarendon-street store, by which the latter agree to furnish students asking for "Normal Art Mounting Board" with the uniform size and shade required by the school.



Much regret has been expressed that it has seemed necessary to make a classroom of our library, but the rapid growth of the school demands it. We hear that the bicycle room, even, is soon to be used as a classroom for shop work.



Now for Christmas. This is the time of the year when good cheer should reign supreme, and pessimism be banished to the background. The CENTER OF VISION wishes all its readers the merriest of "Merry Christmases" and the happiest of "Happy New Years."



"Aemir" wins the prize for the cover design this month. We have changed the subject for competition, but we still want covers, and hope that our patriotic schoolmates will take a greater interest in making the art standard of our paper higher.



The half-tone which we publish this month is of the representative, not "the best," work of Class D. We understand that Class D's work is all "best." Next month we shall illustrate the work of the water color department.

The Massachusetts Normal Art School.

[Continued.]

At the expiration of the lease of School-street block, the Board of Visitors, whose chairman was still Rev. A. A. Miner, D. D., leased for three years (the lease afterward being renewed) the estate known as the "Deacon House," which at that time occupied the entire space on Washington street between Concord and Worcester streets. It was occupied in the autumn of 1880 by the school, then numbering about 300 pupils, under the directorship of Walter Smith, and the instruction of George H. Bartlett, Mary E. Carter, William Briggs, Deristhe L. Hoyt, Otto Fuchs, Arthur C. Patten, Walter F. Brackett, Robert C. Vonnoh, and Charles A. Carter, who had charge of the special normal work for public school teachers, until then only a part of the regular curriculum of Class A.

The school now, for the first time, had found a home which was in some degree suited to its needs. The surrounding atmosphere was pleasant, the proportions of the rooms were agreeable, the walls of harmonious color, the light fairly good compared with the past, the din of the city streets full of busy traffic was exchanged for more quiet, and the outlook was upon trees and sky. A happy, settled feeling grew, which gave the promise of more excellent work in the future. At this time was formed the first school "Sketch Club."

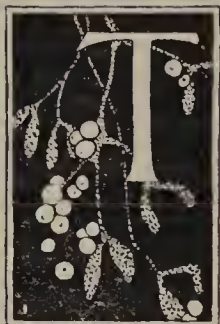
During the following summer (1881) several changes occurred in the Board of Instructors. Miss Mary E. Carter resigned her position as teacher of oil painting and design in Class B, and returned to England. Robert C. Vonnoh, who had taught anatomy and advanced perspective in the same class, went to Paris to continue his own studies, and the connection of William Briggs with the school was severed.

Miss Mercy A. Bailey, well known as a successful art teacher in Boston, was appointed to fill Miss Carter's place, and Albert H. Munsell, an able graduate of the school, took Mr. Vonnoh's place.

In March of this same year (1882) Arthur C. Patten, who had taught Class D for several years, was obliged to resign his position on account of rapidly declining health, and by his death, after a few months of illness, the school suffered its first heavy bereavement. Class D was then placed under the instruction of Mr. Munsell.

[To be continued.]

A Christmas Wait.



WAS not a cold and snowy night as Christmas eve should be, but rather a warm and an extremely rainy one. The large drops, hurled against the windows by a wind which was almost a fierce hurricane, cast a dreary and gloomy feeling over me as I sat alone in the darkness listening to the raging storm.

The light on the old lamp-post in front of the house was having a mighty struggle for existence, being at times almost extinguished by the powerful wind. Suddenly I saw appear in the uncertain, misty light a figure. Looking eagerly, I found it was a woman. She was clothed in a long, black garment, and was without any protection from the rain, not even having a shawl over her head. Strangest of all, she held something carefully and tenderly to her bosom as she laboriously trudged up the sand hill past the house.

I tried to imagine who this woman could be, and what brought her out in such a cruel night. Perhaps it was a poverty-stricken woman without friends or home. Maybe it was some unfortunate wife, cast out from her wretched home by an intoxicated husband.

Ah! she is leaving the road now, and is making for the large pine tree which stands a short distance from my house, and there she stands. She is sitting down. Is she tired, sick,—or dying? And the little one! Should I not lend a helping hand? Is it right that I should be safe and comfortable, while that poor woman sits there alone and without shelter? But I will wait a little.

I count the minutes ticked by the old clock in the hall, and the dreadfulness of it all makes me shudder. Fifteen minutes have passed, and now I decide resolutely to go out and save her in her distress when she moves.

She does not stand erect, but seems to creep stealthily in the direction of the house, still bending over the little form as if to keep off the drenching rain.

As she nears the door, the clump of hedge cuts off my view, and I await in breathless anxiety for the least noise. But all is still.

All at once the woman in black dashes quickly by directly in front of the window, and vanishes in the blackness. The mystery is solved. I stagger helplessly backward. She no longer holds the little bundle in her arms. She has left it for me.

How could she so cruelly desert the innocent babe, and, most heartless of all, give it to my care? With awful dread I hasten to the door, draw the bolt, and as the wind gushes in, pick up the wretched thing so stiff, wet, and cold. Is it dead? Fearfully I unfold the little blanket that it is wrapped in, and there before me is—a pumpkin!

The following notice appeared in the local paper the next day:—

A woman, dressed in black, who mysteriously escaped from the B——— asylum two days ago, was re-captured in this town this morning by the asylum officials, and brought to B——— on the noon express.

—The Heavenly Twins.



Uncle Martin's Philosophy.

If you would have a thing well done, order it rare.

The German nation need never be bankrupt. If they get short of money, they can "Hoch der Kaiser."

It is a good thing, sometimes, to build castles in the air, but while we are about it, let us make them beautiful, comfortable, and sensible, so that when we have constructed, round by round, the ladder of Perseverance that leads to the castle of our Ambition, we may find a suitable reward.

The early bird catches the worm, but if the worm hadn't been out so early he wouldn't have been caught.

Consider the thumb tack, how it rolls,

How it hurries, how it scurries,

How it hides itself in holes;

An awful pest, the little thing,

Lost in time of need, it worries,

When we sit, we feel it sting.

Early to bed and early to rise makes a man lose a lot of fun.

You never can tell by the smell of a painting how far it will carry.

Say, fellows, there was more truth than poetry in Mr. Bartlett's remarks of last Friday. This is no joke



In lectures, sit front. You will not only see and hear better yourself, but you will make the lecturer feel much more comfortable.

LECTURES ON THE HISTORY AND PRINCIPLES OF EDUCATION.

BY PROFESSOR W. S. MONROE.

INTRODUCTION.

- I. Nature and scope of the history of education.
- II. Reasons for study.
- III. Literature.
 - (a) General.
 - **1. Compayré: "History of Pedagogy."
 2. Painter: "History of Education."
 - *3. Payne: "Lectures on the History of Education."
 - *4. Davidson: "History of Education."
 5. Seeley: "History of Education."
 - ***6. Barnard: "American Journal of Education" (31 vols.).
 - *7. Two small books { Browning: "Educational Theories."
Heilman: "History of Pedagogy."
 - (b) Modern period.
 - ***1. Quick: "Educational Reformers."
 - **2. Monroe: "Educational Ideals."
 - *3. Williams: "History of Modern Education."
 - (c) Special periods.
 1. Laurie: "Life and Works of Comenius."
 2. Monroe: "Comenius and the Beginnings of Educational Reform."

HUMANISM AND THE RENAISSANCE.

- I. New movement in education.
 - (a) Beginning of modern literature.
 - (b) Exploration and discovery.
 - (c) Study of the classics of Greece and Rome.
- II. Shortcomings of the humanist type of education.
 - (a) Conflict of active and passive ideals.
 - (b) Educational value of the study of literature.
 - (c) Education of few people.
 - (d) Worship of the printed page.
 - (e) Failure in adaptation of subject matter.
 - (f) Effect of looking backward.
- III. Protests against Humanism.
 1. Rabelais (1483-1553): "Gargantua."
 2. Montaigne (1553-1592): "Education of Children." { France.
 1. Ascham (1515-1568): "Scholemaster." { England.
 2. Mulcaster (1550-1603): "Positions." {

REALISM AND THE SCIENTIFIC MOVEMENT.

- I. Realism characterized.
- II. John Lewis Vives (1492-1540).
 - (a) Discussion of method.
 - (b) Christian education of women.
 - (c) Philosophy of women.
 - (d) Philosophy of education.
- III. Francis Bacon (1561-1626).
 - (a) His intellectual personality.
 - (b) His educational creed.
 1. State and limitations of learning.
 2. Function of reason in mental development.
 3. Collection and arrangement of empirical knowledge.
 4. Induction based on empiricism.
 - (c) Analysis of the inductive method.
 1. Aids the understanding.
 2. Induces scientific habits.
 3. Arouses mental action.
 4. Enlarges the field of human thought.
- IV. Wolfgang Ratke (1571-1635).
 - (a) Training and educational career.
 - (b) His "Plan of Education."
 - (c) The Gotha educational experiment.
 - (d) Ratke's educational principles.
 - (e) His educational sincerity.

Art News.

L. M. MARCEAU.

"God has nowhere revealed Himself more fully than in the sublime beauty of the human form."—Michelangelo.

Recent investigations show that Michelangelo's work in the Sistine Chapel is in peril. One of the last acts of Pope Leo XIII. was to nominate a commission to look into the condition of the famous paintings, and the possibility of restoring them.

It seems that the huge wooden beams which support the roof of the chapel are in a brittle state, and a catastrophe may occur at any time. These are, accordingly, to be removed and replaced by iron supports.

There are a great number of cracks in the paintings, but some are said to have been painted by Michelangelo as a joke on Pintelli, the architect, who had boasted that the Sistine Chapel would last forever.

The Museum of Fine Arts has just received another gift from Francis Bartlett. It is a full-sized plaster reproduction of Donatello's equestrian statue at Padua of Erasmo da Narni, called "Gatta melata." It cannot be shown, however, until the museum moves into its new building, where it will be placed beside Verrocchio's Colleone.

A new "Mother and Children," by George De Forest Brush, painter of the Madonna picture in the Museum of Fine Arts, has turned up in Buffalo.

At the close of the sale of Japanese art objects, which was held recently in Copley Hall, Mr. Matsuki presented two very rare and valuable pieces in the collection to the Museum of Fine Arts and Mrs. John L. Gardner, respectively.

Antique pewter from China and Japan is being hailed by collectors as a discovery. The museum has a newly-acquired collection.

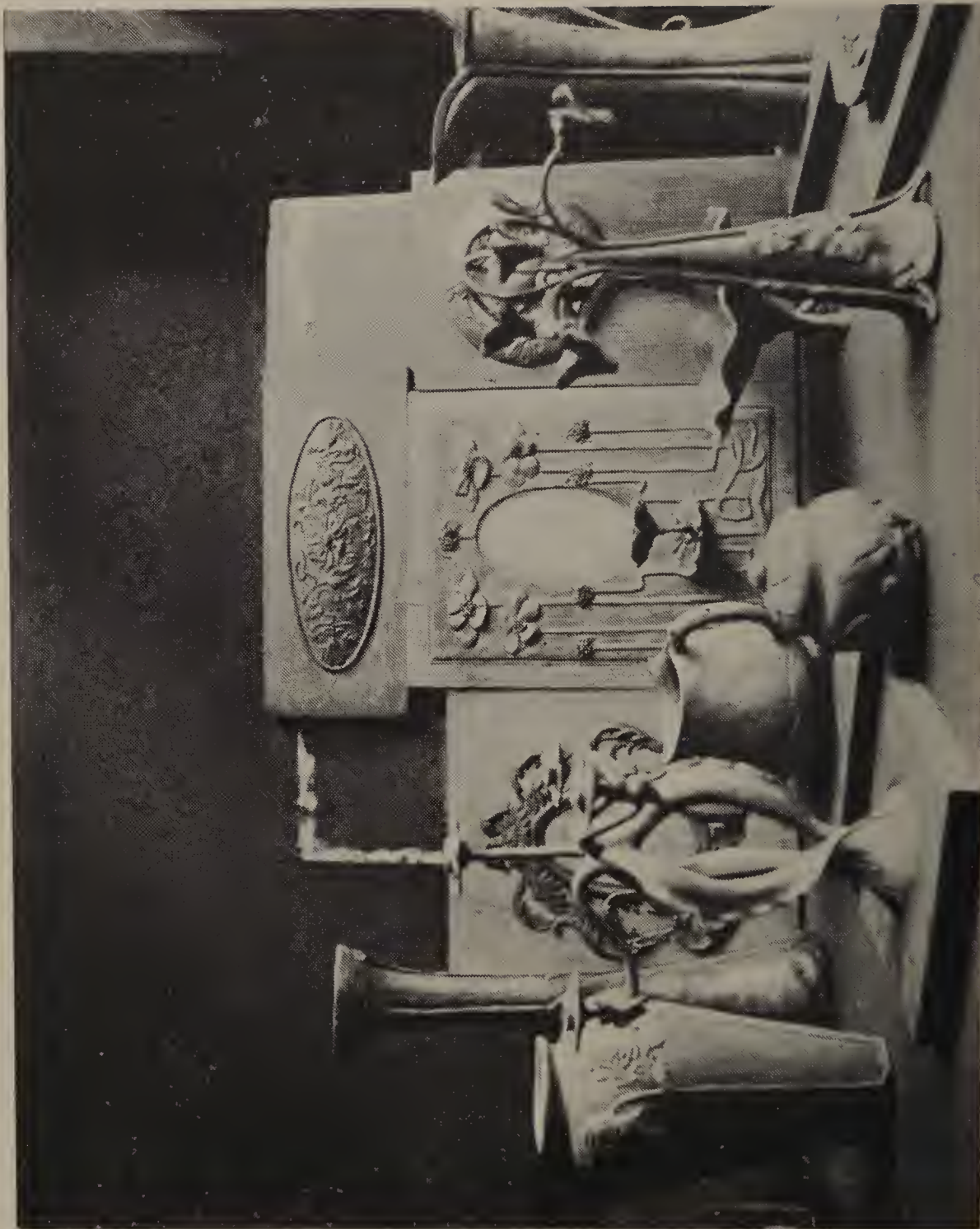
The European potteries in the Ceramic room of the museum have recently been completely re-arranged, under the direction of Samuel B. Dean. The museum's Wedgwood collection is very strong.

Museum of Fine Arts—Egyptian room: Two cases of objects from tomb of Thothmes IV. Fourth gallery: Collection (loaned) of Italian, Flemish, Dutch, Spanish, and British portraits. Textile gallery: Collection (loaned) of ivories and Persian porcelains of thirteenth and sixteenth centuries.

Carnegie Institute—Exhibition until January 2.

Boston Library. Fine Arts department: Exhibition of early Christian art.

Berber



Victor (Richardson) - Holmsted
Mrs. Lawrence - Ent
Fremont - Garden - Barber - Taylor
Photo by Mr. Geo. Jepson.

Departments of Our School. No. 1.

The illustration upon the opposite page shows some of the work done by students of the modeling department (Class D).

The value of modeling, even as an educational unit, cannot be overestimated. It gives a knowledge of form which cannot be obtained by surface work, as drawing or painting; such knowledge, if properly used, should be of great assistance in delineating form upon surfaces with charcoal or brush.

The student of this class is first required to copy, in clay, some plaster cast of a piece of ornament of recognized artistic merit. As he becomes more proficient in handling his medium, details from some noted antique figure are given him to copy.

Photographs of ornament are given him to work out in relief, the height of which is indicated by the depth of shadow in the photograph. Another problem requiring considerable judgment is to reduce a figure "in the round" to a relief.

During the second term the living model is introduced; then is the time the student wishes he had paid better attention during the anatomy lectures, for the ability to "say your bones to the lady" will save a lot of trouble. He will know better than to tell the instructor, during a criticism, that "the model has changed."

Figure composition also tests his knowledge of the construction of the figure, as well as his artistic sense in bringing together the units to form the whole.

Casting is another thing that requires thought, great care, and mechanical skill. Hope will not help him, he has to "do it all himself."

"Design in the round," or the model of the original design put into such shape that a permanent duplicate may be made, receives much attention. This form of designing is very important, for it is from such designs or models that silverware and some other artistic metal work is made; such as the hardware for house fittings, and stone and metal work ornamentation for the outside of buildings. In fact, the twentieth century is an age of design; there is scarcely an article manufactured by man which is not in itself a design, or has not some enrichment upon it, though in a great many cases there is more design than artistic merit.

Of this class (D) its members have reason to feel proud, for has it not been the means of giving to the world such sculptors as Herman A. MacNeil, Herbert S. Adams, George T. Brewster, and its present instructor, Annie E. Blake?

—Everett Brown.

Exchange Notes.

"What is the good of an exchange column, anyway?" came to the editor's ears.

As future teachers, we ought to take an interest in the life of schools all over the country, as revealed in their publications with which we exchange.

As present students, we should strive to make our paper worthy of an art school. And to do this we must learn to profit by our mistakes.

Through the exchange column mutual criticism is given, suggestions for improvement welcomed, and renewed courage for greater attainments gained by commendations.

The exchanges are free to all, and in this column a brief survey is given.

The Somerville Radiator is by far the best of our exchanges in every way. We would call special attention to the beautiful reproductions.

The serial story of "Her Uncle's Niece," in the High School Student, Bridgeport, Conn., holds its interest cleverly to the end.

The Usonian, of Malden, is artistic within and without.

Many good exchanges would be greatly improved if the art side of the school life was represented aside from the cover design. Among these are the Alpha, Greenfield; the Debater, Wakefield, Mass.; and the Student's Review, Northampton, Mass.

The High School Bulletin, Dedham, is wholly taken up with athletics. We hope that the editor's appeal will bring forth other material.

The Lowell Textile Journal contains practical knowledge in the manufacturing world. But it would be much more professional to keep the advertisements together after the articles, rather than alternate business and literature.

The Owl, Rockford, Ill.; Melrose High School Life; Jabberwock, Girls' Latin School; Quill, Sanford, Me.; School Bell Echoes, Merrill, Wis.; Lowell Review, Drury Academe, North Adams; Mercury, Milwaukee, Wis.; and the Imp. of Brighton, are papers that we enjoy reading.

The Thanksgiving numbers of many of our exchanges have carried out the holiday spirit in brightly-written articles. Among the best is one entitled "What Thanksgiving Means," in the Concord Voice. Also the Classicum, of Ogden, Utah, whose cover design is unique, though tragic.

Merit does not depend on size only. We hope to continue to extend our VISION by pages rather than by inches.

Exchanges may be borrowed over night by applying to the Exchange Editor.

Diverging Rays.

"Why," asks a Missouri paper, "does Missouri stand at the head in raising mules?"

"Because that is the only safe place to stand."—Ex.

Little drops of water,

Little grains of paint,

Make a lady's freckles

Look as if they ain't.

—Ex.

He—"Did you ever hear about the man who had a comb he thought so much of?"

She—"No."

He—"Yes, the teeth were all out, and he couldn't part with it."—Ex.

Can a man square himself by rounding up his debts?—Lampoon.

"Don't shake the table so! How do you suppose I can plot a straight curve?"—Ex.

The local editorship is a bed of roses with the thorns on top.—Mercury.

If there is any one who should know the lay of the land, it is the dealer in eggs.

In spite of the fact that he is often in the dumps, the ashman may not be particularly melancholy.

The shoe dealer is generally on the lookout for slippery customers.—Drury Proverbs.

"This wireless telegraphy reminds me of a groundless quarrel."

"What possible connection is there between the two?"

"It's practically having words over nothing."—Ex.

Pleasant Old Gentleman—"Have you lived here all your life, my little man?"

Arthur (aged six)—"Not yet."—Ex.

All men are not homeless, but some men are home less than others.—Ex.

A little bird sat on a telegraph wire,

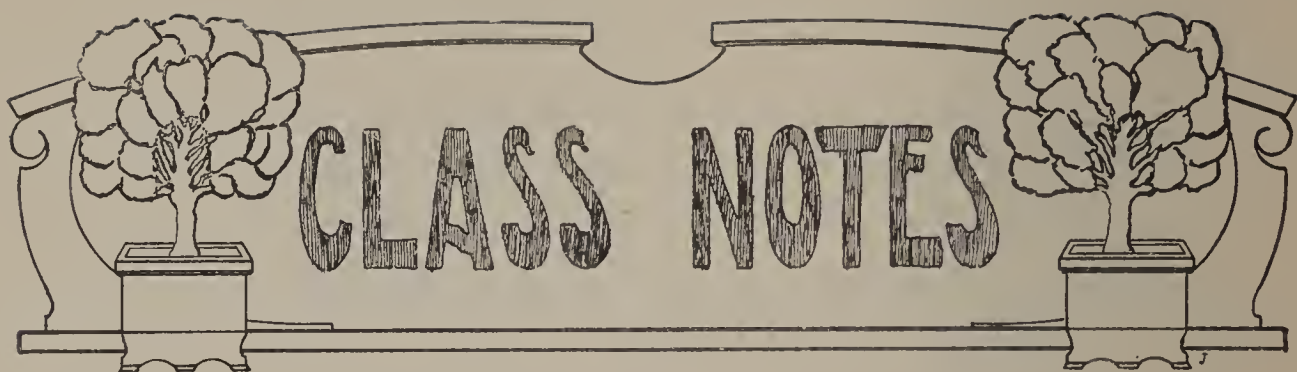
And said to his mate, "I declare,

If wireless telegraphy comes into vogue,

We'll have to sit on the air."

—Ex.

The editor sat in his sanctum, with a solemn, sanctified air. The time had come for the issue, but, alas, no material there. The manager wanted the copy, he asked what the matter could be. Said this solemn, sanctified editor, "No matter at all, don't you see?"



Olive Gage.

1904.

Belle Cameron.

Before the event:—

“Are you going to the reception?”

“Yes, are you?”

Afterward:—

“Did you go to the reception?”

“Yes, did you?”

“Yes. Have a good time?”

“Yes, splendid. Did you?”

“Yes, splendid.”

A.—“Got a cold? Have a cough drop.”

B.—“No, thank you, I haven’t a cold.”

A.—“Never mind. Have one, anyway.”

An artist’s model is not all that she is painted.

Lost! Some time between Tuesday and Thursday, a clear, silvery-toned bell. Finder please return to Peter Elton.

Seely, ’04, wishes to meet the young lady who sold him the hair oil, and guaranteed it not to leave an ad. for itself on the first wall he leaned against. Object: To buy another bottle.

Now the class of 1904 has given the annual reception to the Freshmen, what do we get? It will be remembered that the class of 1904 received no reception on entering.

How did we like the Freshmen? Great! What we met of them.

Next time don’t make out your dance orders, and we may be able to meet more of them.

We certainly hope that the amount of gas used in the Library December 3 will not prevent us from having the June reception this year.

Indications of “Snow” shortly after the holidays.

An exhibition of sketches and paintings was held recently at the Hotel Oxford by five students of this school, Messrs. Broderick, Dunbar, and Hazelton, and Misses Black and Hanson. The exhibition was most successful in every respect.

Laura Marceau.

1905.

Rosamond Coolidge.

The talented (?) musicians of Class B will not bore the dancers during noon hour after December 24, owing to the S. and P. Mending Class. (Tall and Short.)

Spooning hereafter is requested to be taken in a more secluded place than the basement. Don't you think so, Bake?

Delia Cards sister to Morris Chair.

The graceful (?) dancing nymphs have decided to abolish the hop waltz and take up mending. All those wishing to join this class of industry will bring there feruginous domestics untensil to instistute derotory aspersions relative to the nigritudinous complexion of their culinary compeers. "Pooh! Pooh!"

MODEL THEORY?

First Little Boy—"Funny how diff'runt things looks sometimes."

Second—"Yep. W'at does a circle look like when it's a ways off?"

First—"Squshed."

On the day after the dance, Miss May Scott entertained four young ladies from Mr. Munsell's division at her room on Follen street. Reminiscences of the night before were given, and light refreshments were served. A very pleasant afternoon was enjoyed.

Can it be that the Juniors are less interested in the CENTER OF VISION than are the other classes, or why is it that they are so negligent in sending class notes to the editors? If they do not think the paper quite what it should be, a worthy representative of one of the best schools in the country, surely it is their privilege and duty to help to make it so, knowing that the scheme itself meets the approval of Mr. Bartlett, Henry T. Bailey, and others whose sanction we most wish.

How many "feasts" are scheduled for Christmas week in the lunch room? By the way, perhaps it would be well for us to plan banquets oftener, and threaten trade at the lunch counter; then they might put forth an effort to provide a more abundant supply, so that our zealous and serious fellow students, who think it only possible to work out their salvation by working overtime at noon, will not be obliged to lunch solely on graham crackers, "four for five."

Wanted: A place for committees to meet,
A corner to go when we have fudge to eat,
A nook where the lovers can safely retreat—

A Library.

Grace Patten.

1906.

Frank Allen.

The ladies of the "Boston Pink Tea Party Association" of the M. N. A. S. are thinking seriously of studying art. It is suggested that the days when the instructors are present be selected as the time suitable for that side study.

Headaches are very bad things to have, but on composition days they come in handy, eh?

That club again! Note this: What is L. G.?

Deacon—"I hear yer goin' ter be merried, Joseph!"

Joseph maintains silence, for which he is noted.

Deacon—"I hear yer goin' ter be merried, Joseph!"

Silence on the part of Joseph.

Deacon—"Say, Joseph, I hear yer goin' ter be merried."

Again silence.

Deacon—"Joseph, ef folks ask me ef yer goin' ter be merried, what'll I tell 'em?"

"Tell 'em yer don't know!" snapped Joseph.

If you are asked what the "L. G." is, tell 'em yer don't know.

Four members of this class did some wonderful antics on Boylston street recently. Their object was not a diamond cross, but a Red T.

We were looking over the home paper of one of our honored school-mates the other day, and from "Local Items" we clip the following:—

Died—In this town, November 28, in her twelfth year, Tabitha Ann, beloved of all. For a period of eleven years she has been a constant visitor at the village store, and had a cheerful welcome for all who passed her way, humping her back gracefully in the presence of friends. Numerous families knew the motherly care she was able to bestow, she being survived by six husbands and seventy-two children. She was an active worker in the Society for the Extermination of Rodents. Funeral Friday; friends invited. Please omit flowers.

Officers: President, Mr. Watson; vice-president, Miss Rogers; secretary, Miss Guptill; treasurer, Mr. Knapp; executive committee, Mr. Farnum, Miss Kimber, Mr. Gracey.

Ask the students of Elementary C if they know what doughnuts are.

Is Mr. Stiles also studying (he) art at the museum?

Mr. Cross ran so hard at the last lecture that he lost his breath, and has been unable to lecture for three weeks. Ask Johnson.

Marie Read.

1907.

Helen Lyon.

Lamentation in the locker room:—

"Forgot my key, and had to go way up to Miss Bailey's studio. Eighty-nine steps! Like climbing Bunker Hill Monument!"

"Up, up,—going up,—fourth story, water-color department!"

Wanted: A recipe for Welsh rarebit, for a church fair. (Report to "Bill.")

Heard in the halls:—

"Have you got your problems done yet?"

"Oh, say, how do you like water-colors?"

"Did you have a good time at the reception?"

"Your locker number, please."

Thursday evening, December 3, a reception was tendered the Freshman class by the Seniors. Its object was to welcome the new class, and give the members an opportunity to meet the upper classmen. This was somewhat difficult, on account of the large attendance, but it was pronounced a great success by the Freshmen, who extend their thanks to the Seniors for a very enjoyable evening.

After the reception, dancing was enjoyed until twelve o'clock. Those receiving were Mrs. Kate Gannett Wells, Miss Bailey, Mr. Bartlett, Mr. Andrew, and Mr. Elton, president of the Senior class. The floor was in charge of Frederic Elton. Frank Crierie, S. B. Baker, Jr., Birney Pierce, and Walter Stiles served as ushers. Excellent music was furnished by Gray's orchestra.

Officers elected November 24: President, Mr. Reese; vice-president, Miss Hall; secretary and treasurer, Miss Dunbar.

Mr. Granbury held quite a reception last Wednesday. We are all glad to be assured that he is not to leave us.

The latest: Glee clubs. Good!

Neither a borrower nor a lender be, for a borrower is a mighty nuisance, and a lender is often a loser.

Winter flower in the studio—"Black-eyed Susan" (E).

A palette belonging not far from a third floor studio recently fell to the floor and "splitted." The pieces were promptly nailed to the shelf of an easel, and now it's "the palette that won't come off."

The effect a vacation has on the good-resolution cells of a student is wonderful.



JANUARY COMPETITION

One dollar will be given for the
best serial story submitted before

Tuesday, January 12, 1904

The story must contain not more than 800 words in each of the three consecutive issues.

It should be of such a nature as to especially appeal to pupils of this school.

—o—

THE JANUARY "CENTER OF VISION"

WILL BE ON SALE

Wednesday, January 20

We solicit cover designs, articles, headings, etc.

The School Arts Book



Is the magazine for those who teach
or supervise Drawing and the
allied Arts in Schools. It

is an attractive monthly.

Fully illustrated.

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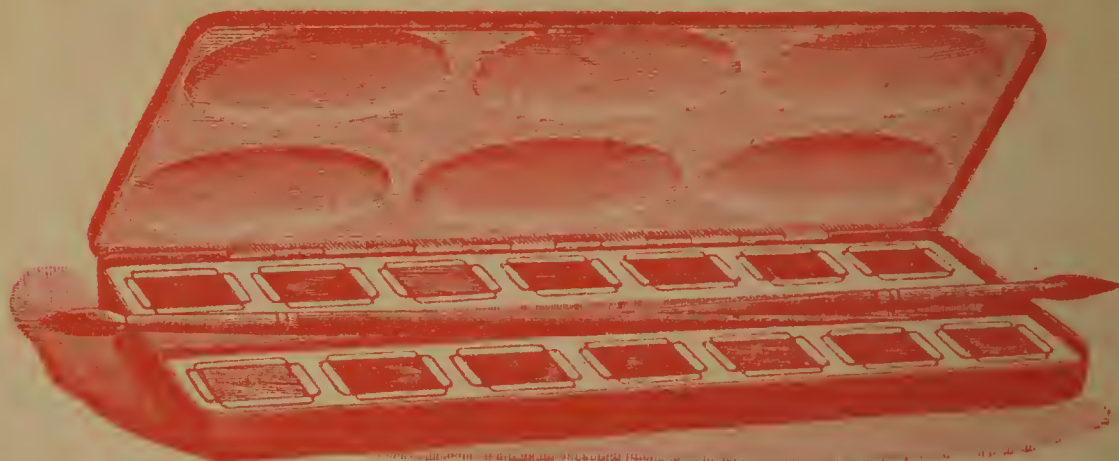
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